

# ∴ MUSEUM NEWS ∴

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THE TOLEDO MUSEUM OF ART

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TOLEDO, OHIO

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THE TOLEDO MUSEUM OF ART



## THE TOLEDO MUSEUM OF ART NEWS

### MUSEUM WAR ACTIVITIES

AS far as possible the Museum has shaped its work to bear upon war conditions. Patriotic features were introduced into the concerts, story hours, exhibitions, design classes and other activities.

Our flower garden movement so successfully conducted since 1913 with the idea of beautifying our city, was with our entrance into the war merged with a larger war garden campaign. During years of peace we had annually from three to four thousand flower gardens entered in our competitions. The number during 1918 was increased to over 36,000 war gardens with products valued at over a half million dollars.

The children who visit the Museum took charge of Belgian Orphan Relief boxes, and a thousand small workers collected pennies enough to supply over 50,000 meals for the unfortunate children of Belgium.

The Museum is the Ohio headquarters for the American Artists' War Emergency Fund and organized the work in other Ohio cities, collecting and forwarding funds.

The Museum was the first to organize a branch of the War Pictorial Publicity Committee and as a result Toledo has sent more designs and drawings for posters and illustrations in government publications than any other middle west city excepting Chicago.

Our classes in design for children produced patriotic posters as a part of their work, the best of which were exhibited at the Museum and at the Commerce Club. The United States Food Administration made a request for these designs to be used by the Division of Exhibits. There were also exhibited in Columbus under the auspices of the Federal Food Administration for Ohio where they created much interest.

The Museum held a patriotic poster exhibition of the work of 12,000 Toledo children for the purpose of creating interest in food conservation, educating not only the children but the parents as well, who came in large numbers to the exhibition. The posters were afterwards distributed by the Retail Merchants' Board and were eagerly sought for use in store and window displays.

The Museum also held for two months an exhibit of war posters executed by high school pupils, and various war poster contests were also conducted and prizes awarded.

The Museum donated the use of the Scott House on its property to the Red Cross, and galleries in the Museum for nursing classes.

The Museum gave the use of the hemicycle free for patriotic meetings, conducted patriotic sings on the grounds, and in the building; gave all soldiers free admission and a welcome, and remitted the dues of its members in the army or absent on war work. The Museum children made scrap books for the soldiers in hospitals, and many meetings were held in the interest of food conservation and other war measures.

The Museum has also offered its resources for such reconstruction work as the authorities may find expedient in the near future.

### COMING EXHIBITIONS

FOR January and February a group of very timely and intensely interesting temporary exhibitions has been arranged. On Sunday, January 5, an exhibition of Food Conservation paintings and one of Prints and Print Making will open. The former consists of a series of twelve oil paintings, selected from sixty by such artists as Blashfield, Church, Cooper, Curran, Daingerfield and Lie, to illustrate twelve passages of a speech on Food Control as a War Measure. The paintings are interesting both from subject and execution, as well as in giving some idea of the contribution of artists to the winning of the war.

The second exhibition, of Prints and Print Making, will be of great interest because it not only shows the finished work of art, but clearly demonstrates the entire process necessary to produce etchings, engravings, woodcuts and lithographs. It includes the engraver's tools, the plates and stones upon which the artists have worked, as well as prints from these plates. The exhibition was assembled for the Toledo Museum of Art by Messrs. Frederick Keppel & Co., New York.

On Sunday, February 2, the Official British Government Exhibition of War Work Lithographs will open, together with an exhibition of twenty-four lithographs by Lucien Jonas, entitled The Soul of France.

To give a graphic idea of British war work the government commissioned nine well known artists to produce six lithographs each, representing nine phases of war work. The subjects chosen include Making Soldiers, Making Sailors, Making Guns, Building Ships, Aircraft, Transport by Sea, Woman's Work, Work on the Land, and Tending the Wounded. These were handled by such artists as Frank Brangwyn, Geo. Clausen,



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Muirhead Bone, C. R. W. Nevinson and A. S. Hartrick. Each artist was selected by the British government for his peculiar fitness to carry out the theme assigned to him. The subjects do not attempt to cover all of England's war activities, but they are sufficiently comprehensive and varied to afford to one who has seen them a clear understanding of what England has done and is doing. No one who desires to know more about the Great War can afford to neglect the wonderful opportunity thus given Toledo people.

The war has given international fame to the French lithographer, Lucien Jonas, just as it did to the Dutch cartoonist Raemaekers. Altho little known outside of France at the outbreak of the war, he had already demonstrated his ability as an artist, being one of

the popular illustrators of his country. He was a pupil of Bonnat, and won a medal in the Salon of 1911. In his war lithographs he has caught the spirit of the French in their greatest emergency, and has made a graphic record of it to endure for all time. He has contrasted the French and the Hun. He has depicted the emotions of a great people and made them more vivid than has any other war artist. His works indeed show us the heroic soul of France.

An exhibition of oil paintings by Jonas Lie will open Sunday, February 16, continuing thruout the month of March. Lie is one of our leading contemporary painters, being widely represented in public and private collections. He is sending to Toledo thirty-two of his most important recent canvases.



CHILDREN LEARNING THE WONDERS AND BEAUTIES OF NATURE

## THE QUEST FOR BEAUTY

**D**URING the past year the Museum has developed another most gratifying and successful educational feature made possible by the Avery Fund, which was established by the splendid gift of five thousand dollars from Mr. Samuel P. Avery of Hartford, Conn., the income from which he stipulated was to be used for the pleasure and education of Toledo children.

This latest activity is planned to open the eyes of the children to the beauty every-

where about us in town and country, forest and field, and to train our young citizens in the conservation of those natural beauties with which Toledo is so abundantly endowed.

Mr. Morrison Van Cleve, of the Waite High School, has for several years given his services to the Museum during the winters, conducting trips and lectures. During the vacation summer months he has been at the head of the Summer Nature School at Buck Hill Falls, Pa. The Avery Fund has made



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PRIMITIVE MAN  
EDGAR WALTER  
Gift of Mrs. Edward Drummond Libbey

it possible for us to retain Mr. Van Cleve in Toledo in the summer time as Supervisor of Nature Work at the Museum and to provide material, apparatus and transportation facilities for field work.

The first year of the work resulted in a total attendance of 1,591 children in this new activity. All classes of children, rich and poor, black and white, jew and gentile, native and foreign born, have mingled in the study of bird life, trees, flowers, butterflies and moths, water life, bird songs, bird nests, insects, animals and even the wonders of the heavens. They have recorded their observations and studies in writing and with the brush and pencil. Their trips have taken them to the Bay Shore Road, to the Trilby Woods, to the Dorr Street oak opening, the State Hospital grounds, the Jerusalem Road, the city parks and to many other localities in and near the city. Mr. Van Cleve is an enthusiastic and sympathetic teacher and the result of his first year's work is most gratifying. At the close of the summer he sent

the following communication to the parents of each child:

"The Nature Study Classes of the Toledo Museum of Art are now adjourned until next spring. I wish to tell you how much I have enjoyed having your child in my classes. If I can help the children to read from the living pages of Nature's book, it gives me immense satisfaction. I have a notion that is persistent in my mind that it is more important to know the beauties and wonders of our own environment than to know the geography of the far corners of the earth. The Museum, by these nature classes, hopes to help the children to appreciate Toledo and its environment, and to help in all movements toward beautifying our beloved city. Yours for the child's sake, M. R. Van Cleve, Supervisor of Nature Study."

The Museum can use natural history specimens of all kinds in its class room work. Our members may have some they would like to give for this purpose. If so, notify the Museum or Mr. Van Cleve.

### PRIMITIVE MAN

THE sculpture court of the Toledo Museum of Art has been beautified by the installation of a bronze statuette entitled Primitive Man, the work of Edgar Walter. It is a very interesting conception of the subject, and has attracted much attention and favorable comment. The statuette was first exhibited here during the Inaugural Exhibition, being lent at that time by the artist.

The sculptor was born in San Francisco. He studied in Paris as well as in America, and has exhibited at the Paris Salon, where he received Honorable Mention in 1901. His work is also in the permanent collection of the Metropolitan Museum, New York City. The bronze now in the Toledo Museum of Art is the gift of Mrs. Edward Drummond Libbey.

### NO MORAL NEEDED

IN a recent issue of the News-Bee in the department called "Toledograms" appeared the following which requires no editorial amplification to point the moral:

"We never have found a man who took civil service examination, who didn't know where the Art Museum is," said E. T. Collins, Civil Service Commissioner, "but many a one couldn't direct a person to the Boody House."





## CHILDREN'S STORY HOURS

A LITTLE child is receptive. He opens his consciousness to thoughts of beauty like a flower to the sun and rain. He loves the best and finds and recognizes in the work of the masters something related to his own understanding. He does not need the literary story, which often seems quite necessary to the adult, to open his eyes to an appreciation of the beautiful. The child instinctively drinks in beauty of color, flow of line and balance of composition. He loves these expressions of beauty whether he finds them in a painting, a print, a statue, a rug, a piece of porcelain or a bit of decoration from an Egyptian tomb. Very often children love beautiful things without knowing just why.

So it is that in the Museum story hours they are helped to know what quality or qualities there are in works of art which make them beautiful and enjoyable. Occasionally it happens that at the beginning of a story hour, some child like the little Elizabeth says, "I do not like that picture." Then it is that the children themselves begin to point out the beauties which have been put on the canvas by the artist until at the end of the story hour the child finds that of all the paintings

in the gallery that particular one is to her the best. And how these children learn to recognize the works of their favorites and how they remember and retell what they learn in the story hours! The stories are usually illustrated with lantern slides, so familiarity is gained with more than one work by an artist. Within the past year nearly six thousand children attended the story hours which are held on Saturday and Sunday afternoons.

In addition to the stories within the Museum, the docent has given regular talks in the upper grades of the public schools every two weeks, over three thousand children having been reached and interested in the Museum collections in this way. Schools have visited the Museum with their teachers and have been given talks on some special or particular collection. Work has also been done with the special schools, both in and out of the Museum, sculpture having been shown to the blind children, permitting them to "see" the object with their fingers to their hearts' content. The work with both the regular and special schools will be carried further as opportunities are presented.





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Toledo Museum of Art

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EDITOR, GEORGE W. STEVENS,  
Director of the Toledo Museum of Art.  
ASSOCIATE, BLAKE-MORE GODWIN.

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EDITORIAL

OPPORTUNITY is knocking at the door of the United States. Opportunity does not linger but passes on to where welcome is woven in the door mat. In her outstretched hands she offers us wealth, industrial and commercial leadership, and a great new and lasting joy.

Our natural resources are the richest on the globe. We have unlimited raw material and the facilities for its fabrication. We have all the ingredients for leadership—all but one—the most important—a working knowledge of the laws of design and color.

Everything man makes must have form and color, every last thing. There are no exceptions. These laws of form and color are as definite as those holding the universe in beautiful and harmonious balance. They can be understood and applied by even a child but we ignore them as being of no consequence and continue to reckon and guess, scratch our heads, apply the rule of thumb, and turn out unlovely products. Our best is often the result of costly experimentation which could easily be eliminated.

We are a great people but we have our shortcomings, our blind spots, and our useless extravagances. The injection of Art into our scheme of things will cure most of our ills, give us riches and power, to say nothing of a great joy that passeth all understanding.

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ART is the science whose laws applied to all things made by man make them most acceptable to the senses.

SPEAK THEN TO THE CHILD

MAN made his entrance into the world empty-handed and from materials about him he fashioned clothing, shelter and the utensils necessary to his habit.

Slowly but with remarkable directness he felt his way through the ages of stone, bronze and iron.

The things he made were direct, simple and as a result good. When he attempted ornament, it also was simple, direct and good.

Primitive man was a true artist and this instinct still obtains in the handicraft of any primitive or peasant people of today.

Somewhere, however, in the turmoil of so-called civilization, in the maze and whirl of bewildering machinery, we have lost not only the craftsman but the ability also to feel, see and enjoy the beauties of color and of form.

Like the fabled beings who could swallow themselves, the means has devoured the end and with all our striving in some respects we are still poorer than our primitive ancestors of the age of stone.

In creating imaginary wealth we have lost the great inheritance so exquisitely nurtured and perfected through centuries of time.

Man still fashions material into form but he has forgotten why, and the great joy is gone. Far better had we lost speech than the thing of which we spoke.

The devious path of evolution is strewn with the ill we have discarded, the good we have lost, but Nature with wondrous provision is ever ready to hand us back our own.

Every child reverts to the primitive and with instinct swift and sure traces again in the short span from birth to maturity the entire path so patiently sought out by his countless ancestors in the centuries long sped.

And so through the child we may regain our heritage for in him are found the rudiments of all that was good and ill of all the ages, and as these rudiments flash before his consciousness we may stay them with a word and miraculously they will flower again.

God directs the unreasoning spider and the ant but man is able to shape his own evolution. God and Nature help eagerly if man but gives the sign.

Having within our grasp the key let us then regain our knowledge of the laws of beauty, our joy in the work of these responsive hands and the exhilaration that comes with the power to create intelligently.

Speak then to the child through art and these things will come again to pass,—the miracle of God.





CHILDREN STUDYING MOTIFS IN PERSIAN TEXTILES

#### CREATING DESIGNERS

AT present the Museum is conducting three free classes in design for children under the direction of Miss Ellen F. Meehan. One class is for beginners and the others for advanced students. With our present facilities we are able to give this instruction to about three hundred children selected from the public and parochial schools. We would like to give it ten times that number and will do so as soon as our funds and facilities make it possible. In our public schools a splendid foundation is laid and on this we desire to build and give to our community thousands of young citizens who not only understand the principles of design but who will be equipped to become designers in our numerous manufacturing plants. More than anything else this country needs designers that our products may be good in form, color and decoration. We have heretofore relied largely on Europe for our designs and our designers. Conditions are greatly changed, however, and hereafter we must create a sufficient number of skilled designers if we are to find favor in the world's markets.

#### FOR OUR LIBRARY

IN the past year the Library of the Toledo Museum of Art has been made more useful not only to the Museum Staff but also to the public by a generous gift of books. Mr. Maurice Black of Detroit has presented in memory of his father, Mr. Alexander Black, the following volumes: The Painters of Japan by Arthur Morrison, Old Italian Lace by Elisa Ricci, Leonardo da Vinci by Dr. Jens Thiis, Epochs of Chinese and Japanese Art by Ernest F. Fenellosa, Cathedrals of France by E. Wilson, and the Vatican, its History, its Treasures, written by the leading authorities on the history and art collections of this wonderful treasure house. Each of these books is the most recent and most authoritative work on the subject and they form a most fitting and useful memorial to Mr. Alexander Black. It is gifts like these which enable a museum to grow and to be more useful to the community which it serves. Mr. Black has done well to present these volumes to the Toledo Museum, for here they will be used and appreciated to the fullest extent.



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### REACHING THE CHILD

TOLEDO children are not sent to the Museum by their parents or by the public school authorities. Any plan to bring a child to a museum is of course a good plan, but the best attendance is when the children come of their own volition as they do in Toledo. As a consequence their interest is spontaneous, natural and healthful.

Short visits do not suffice them for many children bring their lunches and remain all day, especially on Saturdays, when several hundred picnic in the lower galleries where tables and benches are provided. While some seventy thousand children passed through the turnstiles during the year, there were many Museum activities outside of the building, reaching into the home and school life of the child.

Following is a summary of the various 1918 activities with the number of children taking part in each:

Children's Concerts . . . . .	2,000
Story Hours . . . . .	6,500
Bird Conservation . . . . .	15,000
Nature Classes . . . . .	1,500
Educational Movies . . . . .	18,300
Flower Gardens . . . . .	4,000
Burroughs Celebration . . . . .	20,000
Patriotic Poster Exhibits . . . . .	13,000
Design Classes . . . . .	600
Extension Exhibits . . . . .	3,000
Belgian Orphan Relief . . . . .	1,200
Patriotic Play Week . . . . .	1,000

This makes a total of over 86,000 constructive contacts with the child life of the community during a single year.



CHILDREN'S LUNCH HOUR AT THE MUSEUM

#### CONCERTS FOR CHILDREN

FREE music hours for children, instituted in 1917 to satisfy a longing for good music on the part of little children who were not allowed to attend the Sunday concerts for adults, were carried on during the past year with marked increase of interest.

The music hours during the first year and a portion of the second were devoted to the operas. Lantern slides were used to show scenes from the operas and pictures of the composers, and with music and story children

learned to know the operas in a way to make them long remembered.

The music hours had been given once each month and they had been so much enjoyed that it was decided at the opening of the present Museum season to provide a programme of music for the children on every alternate Saturday afternoon.

This year children are being given some conception of fundamentals expressed in music. Selections are made from the work of composers of the Allied Countries, lantern



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rybody reads.

PAGE THIRTY-ONE

# SHOWS

## DOPE CONGRESS RENEWS ACTION

### New Delegates Will Be Instructed to Form Definite Policy.

Geneva, Jan. 9 (AP)—Developments in the international opium situation came swiftly Thursday mainly in consequence of the vigorous policy which has been pursued by the American delegation to the opium conference in an attempt to obtain the adoption of strong measures to check the opium and other dope evils.

The British announcement that the Marquis of Salisbury would replace Mr. Malcolm Delevingne as the chief delegate for Great Britain at the conference was followed by the receipt of unofficial information by the League of Nations that France, Holland and two other countries, which are interested in the opium problem, would send more authoritative persons to represent their governments than the experts who hitherto have served as delegates.

France will send a high official of the foreign office and Holland will have as its representative former Foreign Minister Loudon, who is now minister to France.

Stephen G. Porter, United States; Alfred Sze, China, and other delegates, returned to Geneva Thursday and will be ready for the expected resumption of the opium conference, which recessed during the Christmas and New Year holidays.





# NOTED ARTIST TAKEN BY DEATH

**George Bellows Had Way  
to International Fame;  
Only 43 Years Old.**

New York, Jan. 9 — George Bellows, internationally famous artist, died suddenly here Thursday in the height of his fame as author of the most singular contribution to contemporary art that has ever come under the gaze of critics. He was only 43 years old.

Two weeks ago an exhibition of 25 of Mr. Bellows' paintings was opened at the Art institute in Chicago.

None of them is worth less than \$4,000 and several of them are valued at more than \$10,000 each.

## **Two Stand Out.**

Two pictures stand out.

One is a portrayal of the crucifixion. It shows Christ and the two thieves in throes of agony never before depicted on canvas with such vivid effect. Walter J. Sherwood of the Art institute pronounced it the most dramatic painting of that event ever painted.

The other picture, of the same size, faces the painting of the crucifixion. It shows Firpo knocking Jack Dempsey out of the ring in a fistic battle.

The two, as widely different in subject as any artist has ever painted, are called masterpieces.

The Art institute has bought for permanent possession two other pictures painted by Bellows. One is entitled "My Mother" and the other "Love of Winter," which is a skating scene in Central park, this city.

## **Logan Medal Won.**

"My Mother" won the gold medal contributed by Mr. and Mrs. Frank G. Logan and \$1,500 as first prize at the 36th annual exhibition of American paintings and sculpture in Chicago in November, 1923.

Mr. Bellows was a consistent prize winner in all recognized exhibitions. He was first recognized generally about 15 years ago.

He was born in Columbus, O., in 1882. His parents were in moderate circumstances. The great artist started his career with a venture into amateur pugilism. The love of that sport inspired his dignified treatment of the Dempsey-Firpo fight.

## **Work Is Like Henri's.**

He was not so successful at fighting as he later proved to be at painting.

He studied under Robert Henri, Maratta and J. Hambidge, all masters. His work is said to resemble the touch of Henri more closely than that of any other artist.

Mr. Bellows made his home here.



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slides are shown and stories bearing on the subjects are told. During 1918 over two thousand children were present at the music hours. Every seat in the hemicycle is filled on the Saturday afternoons devoted to music and the Museum feels that in the children who attend the music hours there is being developed a permanent taste for good music.

### NAMED BY CHILDREN

AS a most welcome addition to the collection of sculpture, the Toledo Museum has recently received as the gift of Mrs. W. H. Barkdull a charming marble bust of a young boy by Raffaello Romanelli. The artist is an Italian, having been born in Florence. He exhibited at the Paris Universal Exposition of 1889 where he received a medal, and therefore has since been Hors Concours at the Paris Salon. There he was last represented in 1906 by a bronze portrait bust.

The marble bust given to the Toledo Museum came to it without a name. To choose one for it, about two hundred children in the Story Hour one Saturday were shown the head and asked to suggest titles. Of those suggested, Sonny received the largest number of votes. Thus it has been named by the wish of the Museum children.



SONNY

ROMANELLI

Gift of Mrs. W. H. Barkdull



### A PERFECT UNDERSTANDING

THE above picture shows a member of The Museum Bird Club who through patience and kindness has established friendly relations with a tiny chickadee. This boy won the prize offered by the Museum to the first child who in Spring would bring photographic proof that he had gained the entire confidence of wild adult bird. Strange as it may seem to the unenlightened adult, many children with clean hearts and clean hands are able to gain the friendship of the small things about us and by the same qualities to establish harmonious relations with responsive nature and with all that is good and beautiful in life. It is largely an attitude of mind readily recognized by even the birds and it is this relation of the child to all nature and to all beauty which the Museum is endeavoring to establish in the lives of our young citizens.

### RECENT GIFTS

MANY friends of the Toledo Museum of Art, resident not only in Toledo, but in other cities as well, have shown their continued interest in the institution by presenting to it valuable additions to its collections and library.

Mr. Robert R. Lee has given, among a number of other things, a Sevres vase, a very typical example of the work of that porcelain



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BLIND CHILDREN REGULARLY VISIT THE MUSEUM

factory in the latter part of the 19th century.

Mrs. Emma B. Hodge of Chicago has presented a beautiful blue Staffordshire cup and saucer, made by Enoch Wood and Sons at Burslem in the early part of the 19th century. From its subject it is particularly interesting at the present time, for it represents Lafayette at the tomb of Franklin. From Mrs. Hodge the Museum has also received four beautiful pieces of French brocade, made in the 17th and 18th centuries, and one piece of Italian brocade of the 18th century, which was probably made to be sold in Spain. They form a valuable addition to the Museum's collection of textiles, which will be placed on exhibition when space permits.

Together with a number of books for the library, Mrs. Geo. E. Pomeroy has given a beautiful piece of iridescent Syrian glass. It dates about the beginning of our era, and is a splendid example of the glass work of that period, to which time has added a beautiful lustre.

Sixty volumes of history have been added to the library by Mrs. Fred Siebert. They comprise the standard histories of all nations, such as Grote's Greece, Gibbon's Rome, Guizot's France, Green's England, Prescott's Mexico and Hawthorne's United States. These volumes greatly strengthen a department of the library which has just begun to develop.

Mr. Carl B. Spitzer has presented to the library *The Works of Rembrandt*, by M. Charles Blanc, illustrated with fac-simile etchings.

Dr. Frank W. Gunsaulus, president of the Armour Institute of Technology at Chicago, has given *Early American Folk Pottery* by Albert H. Pitkin, the most recent and complete work published on this subject.

### A LITTLE TALK TO MEMBERS

THE third and final installment of the Endowment Fund subscriptions are due this month. The fund was raised during the latter part of 1916 to be paid in three installments. Members of the Museum and citizens subscribed one-third of the fund and President E. D. Libbey two-thirds. That portion of the fund already paid in has been invested by the Endowment Fund Committee and when the final payments have also been invested the income from the fund will be sufficient to defray about one-half of the Museum's yearly expenses. The balance must be met by the annual dues from members. During the war our educational activities were enlarged and the attendance was greater than during any previous period. The cost of heat, light, labor, express, insurance and expenses in general have greatly increased, and our memberships instead of





BLIND CHILDREN BY TOUCH REPRODUCE A POSE

keeping pace have, due to war conditions, been considerably reduced in number.

The endowment fund, however, gave us timely assistance and with economy we have been able to meet our growing obligations. All this could not have been accomplished, however, without the loyal and ready assistance of our members. During the year 1918 over seventy thousand children took advantage of the numerous educational opportunities offered free by the Museum and made possible by the supporting members. Your ten dollars a year makes big and immediate results possible. You are creating for your child and your town not only a beautiful treasure house but a necessary, practical and useful educational institution as well. In the great intellectual renaissance which is to follow the war Toledo must be in the forefront. The Museum is the cap sheaf of our educational system. It is helping your child and all children to grow intelligently, to develop beautifully, with an early understanding of the real things and the best things of life. If in doubt ask your child. Dues are now due.

#### BECOME A LIFE MEMBER

ANY member of the Museum paying annual dues of ten dollars may become a life member upon payment of two hundred

dollars at any one time, thereupon being released from all further dues. The two hundred dollars will be invested and the interest only used. In this manner the endowment fund will be gradually increased until a permanent and sufficient income is assured. Any member desiring to take out a life membership at this time may deduct the amount of his or her 1919 dues in case they have already been paid. By such an arrangement you become permanently identified with the institution and the investment will go on working for your children and your children's children and for your city for all time to come.

#### METROPOLITAN MUSEUM CREED

THE Metropolitan Museum of New York with its vast resources is leading in a nation-wide movement to encourage the development of industrial designers and to bring about a more general understanding and consequent appreciation of the laws of form and color and their practical application in our daily lives. The creed formulated by the Metropolitan is in part as follows:—

We believe that every human being is born with a potential love of beauty, and whether this capacity lies dormant or springs into activity depends largely upon his education, using this term to include not merely his acquirements in the schoolroom but all the in-



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CHILDREN'S FREE CLASSES IN MODELING

fluences at home and elsewhere that shape his character. Assuredly this latent power to find rest and happiness in those things that appeal to the eye is capable of development.

We believe that whether the cultivation of this faculty adds to the earning capacity of its possessor or not, it does unquestionably increase his happiness, and this in turn reacts upon his health of mind and body. Thus eyes that know how to see beauty and a mind that can appreciate its spirit are genuine assets to the individual, of greater value now than ever before, and through the individual to the community, the state, and the nation.

We believe that through cooperation with the schools and correlation with the studies in the curriculum a generation of young Americans may grow up who will continue to come to the Museum as to a friend, feeling welcome and at home, and obtaining from their visits inspiration and help for their daily life, and who will know how to see beauty everywhere because they have learned its language here.

We believe that the Museum may perform a two-fold service in the community; cultivating good taste in home decoration, dress, etc., on the one hand; and giving to salespeople, designers, and manufacturers, on the other hand, every facility for the study of the collections of decorative arts.

### MUSEUM ADVERTISING

In *Toys and Novelties*, a Chicago trade journal, W. Barrett Hawkins had the following to say about the Toledo Museum of Art:

"After all, who are 'mother' and 'dad?'"

"It wasn't so very long ago that 'mother' and 'dad' were *just kids*."

"That is the reason why we should make our bid for tomorrow's business through the child of today."

"An art museum is doing it."

"The Toledo Museum of Art during the year 1916 had an attendance of over fifty thousand children."

"Why should an art museum busy itself to interest fifty thousand children? For the sake of art *tomorrow*. Who will support our art museums in the future? The children of today."

"Shall art museums be better *merchandisers* than we, who are merchandising men?"

"You read in the paper—it was flashed over the news wires from coast to coast—that the 'Toledo Museum of Art gets \$30,000.00 collection of dolls.' Being interested in toys you have already taken note of Toledo's art museum through this expensive and most extraordinary collection."

"Last month I told you the banks are building for their future, through the child."

"Certainly we shall not have to wait to see what the merchant will do."